

WINTER 1991

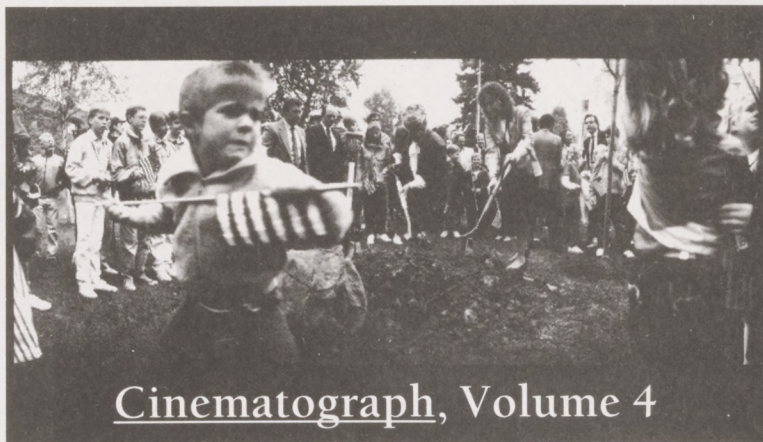
Call for Submissions

//////////////////// VCR Video

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While source material for the "found footage" film is limited to lab discards, film libraries and garage sale happenstance, the advent and proliferation of the home video technocracy has made possible the appropriation of commercially-produced images to anyone with a VCR. And while found footage films generally reflect the culture and values of times past, the immediacy and accessibility of the VCR provide the potential for the de- and re-construction of contemporary pop culture as it unfolds.

Submission deadline for this first-ever *cameraless cacophony* is April 26, 1991. Send entries to: SF Cinematheque, 480 Potrero Ave., San Francisco, CA 94110; call (415) 558-8129 for more details.



Cinematograph, Volume 4

February 7th marks the debut of Cinematograph's new issue, Volume 4, the theme of which is **Non-Fiction Film?**

Is There Such a Thing? Rethinking Approaches:

New Forms, New Works, New Thoughts.

The Volume's publication is highlighted by a series of events co-curated by Guest Editor Jeffrey Skoller and Steve Anker: screenings of work written about in the issue beginning on Feb. 7th and 9th and continuing through the next calendar; and a panel discussion on Feb. 10th with five prominent local media artists. Volume 4 is available through the Cinematheque's office, and sells for \$8.00 + \$1.00 postage for individuals, \$20.00 + \$1.00 postage for institutions/foreign.

THE SAN FRANCISCO CINEMATHEQUE WOULD LIKE TO THANK OUR NEW MEMBERS WHO HAVE JOINED THE FRIENDS OF THE CINEMATHEQUE DURING THE PAST THREE MONTHS AND THOSE WHO RENEWED THEIR MEMBERSHIPS DURING THE SAME PERIOD:

YES I'd like to be a Friend of the *S.F. Cinematheque*.

I'm joining in the following category: _____ Individual \$20

_____ Supporting \$40 _____ Contributing \$60 _____ Sustaining \$100

_____ Donor \$250 _____ Benefactor \$500 _____ Patron \$1000

If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

Name _____

Address _____

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Phone No. _____ Enclosed is my check for \$ _____

Please make all checks payable to the *San Francisco Cinematheque*.

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Emilio Aviles
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Richard &
Rosinda Belmour
Steve Benson
Marian Birch
Renata Breth &
Steve Osborn
Jerome Carolfi
Jamie Christensen
Donald Clark jr.
Karen Drosdik
Robert Fox
Larry Gilmore
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Douglas Holmes
Ken Mednick
Jean Morgenstein
Sandra Mosbacher
Scott Taylor
Eric Theise
Charlie Woodman
Jack & Patty Wright
Don Yannacito
Rob Yeo

MEMBERSHIP BENEFITS

Individual \$20

First class postage for bi-monthly calendars
Discount admission to programs

Supporting \$40

First class postage for bi-monthly calendars
Discount admission for two people to programs

Contributing \$60

First class postage for bi-monthly calendars
Free admission for one person, guest for discount

Sustaining \$100

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Free copy of Cinematograph

Donor \$250 Benefactor \$500 Patron \$1000

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Reservation privileges

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FILMS AT 5 — SUNDAYS — SFAI

Another View/Framing Cinema

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Kunst Life I-III JACOBY feb 10

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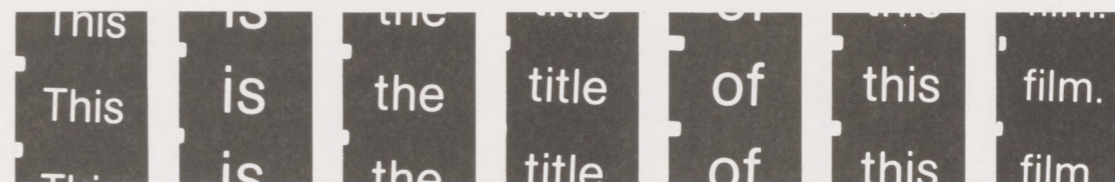
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Some of the films in the series represent the only known film work by their makers, as is the case with **Harry Callahan** or **Brassai**. Other works, however, are examples from certain artists who left photography to concentrate primarily on filmmaking, like **Robert Frank** and **Hollis Frampton**. In all, this seven-program series of films by photographers is wide-ranging in scope, traversing the length of film history and exhibiting a host of divergent concerns. The series provides an opportunity to see many rare and neglected works, as well as to reassess the careers of many of this century's visual artists.

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So Is This SNOW mar 5

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In the Street LEVITT, LOEB, AGEE feb 19

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Lissa Gibbs
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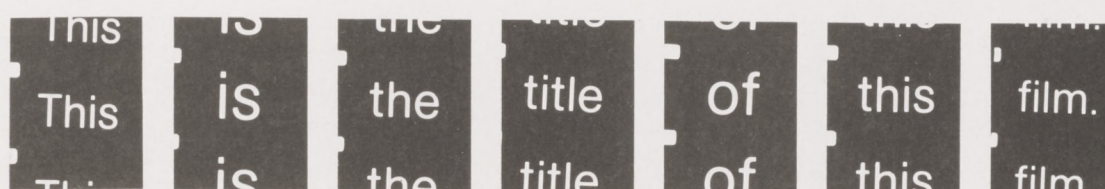
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SFAI

feb 3 Sunday

DANCE OF RIDDLES: NEW BY BRAKHAGE PROGRAM I

The "setting to film" of a composition by Philip Corner, *Passage Through: A Ritual* (1990, 50 min., sound) is a major new Brakhage work: "I'd originally made *The Riddle of Lumen* hoping someone would make an 'answering' film and entertain my visual riddle...In some sense I think composer Corner has: and now we have this dance of riddles as music and film" (S.B.) Preceded by *The Riddle of Lumen* (1972) and *Three Hand-painted Films* (1986-90).

SFAI

feb 7 Thursday

Cinematograph, Volume 4

FACT & FANTASY: ARTIST'S SELF-PORTRAITS

Friedrich's SINK OR SWIM & Robertson's APOLOGIES

Celebrating *Cinematograph*, Volume 4, we begin a series curated by Editor Jeffrey Skoller and Steve Anker, highlighting some works and questions written about in this Volume. Su Friedrich's *Sink or Swim* portrays her relationship to her father, refining previous researches into areas of memory, dream and desire. Anne Robertson's *Apologies* is a caustic self-portrait of the artist as obsessive creature of habit. Total: 65 min. A publication reception follows.

EYE

feb 9 Saturday

Cinematograph, Volume 4

SMALL FORMAT REPORTAGE: EXPOSING THE NEWS

Three works challenging "objectivity" as represented in journalistic and documentary reporting: Bill Stamets' *Novo Dextro* follows activities of Chicago's hate groups and resistance to them; *News Diaries, Part 3: Death of the News*, by the Buffalo 8mm News Collective, interviews people formerly "covered" by t.v. news stories, allowing them to critique their representation in the mainstream media; *Las Hurdes* is Bunuel's pseudo-documentary portraying a forsaken mountain village. Total: 107 min.

SFAI

Special admission: \$3 general; \$1 discount

feb 10 Sunday

Cinematograph, Volume 4

PANEL: NON-FICTION CINEMA?? NEW FORMS, NEW WORKS, NEW THOUGHTS

FILM/VIDEO MAKERS IN PERSON

STEVE FAGIN • LYNN KIRBY • LOURDES PORTILLO
MARLON RIGGS • JACK WALSH

Tonight's panel continues discussions raised in *Cinematograph* Volume 4 on questions of fact, fiction, politics and experiment in contemporary media. Five prominent Bay Area media artists include: panelists S. Fagin (*The Machine That Killed Bad People*), L. Kirby (*Sharon and the Birds on the Way to the Wedding*), L. Portillo (*Las Madres: The Mothers of Plaza de Mayo*), M. Riggs (*Tongues Untied*), and moderator J. Walsh (*Present Tense*). Organized by J. Skoller.

SFAI

feb 14 Thursday

HARD/SOFT (love) - A VALENTINE SHOW

Curated by Peggy Ahwesh, Barbara Hammer & Mark Taylor

What strange ideas about love are artists exploring today? Tonight's program gives several clues: *This Is What We Do To Dogs* by Jayne Austen, *Take Me Tonight* by Lewis Klahr, *Dream of Passion* by Aarin Burch, *Jabock* by Tom Chomont, *Melissa's Lullaby* by Kerry Fefer, *Drawn & Quartered* by Lynne Sachs, *Untitled (The Red Film)* by John Sabo, *The Male Gaze* by Jack Waters, *Human on My Faithless Arm* by Valerie Terezsko, *Nadja Yet* by Anne Flourney, *9/64: O Tannenbaum—Materialaktion Otto Muhl* by Kurt Kren. Total: 90 min.

EYE

feb 16 Saturday

CHICANA STRATEGIES

Curated by Lourdes Portillo

Tonight's program is drawn from U.S. *Latina Strategies*, a tour organized by Lourdes Portillo (*Las Madres...*). "What has been notable in the resurgence of Chicano film and video in the 1990s is the presence of women working in non-traditional directions, trying to get at more subtle issues of identity and subjectivity through non-narrative strategies." (L.P.) Works by: Berta Jottar, Eloise de Leon, Osa de la Riva, Sandra Ramos Hahn and Graciela Sanchez.

SFAI

feb 17 Sunday

BETH B / GRETA SNIDER

FILMMAKERS BETH B + GRETA SNIDER IN PERSON

Beth B began making transgressive super-8 films in the Punk Underground with Scott B, Lydia Lunch and others. She will show her recent videotapes *American Nightmare*, *Belladonna*, and the premiere of *Thanopsis* (1991), starring Lunch. Greta Snider, one of San Francisco's exciting young filmmakers, will show *Hard Core Home Movie*, *Blood Story*, *Futility*, and *Mute*, "films which confront the disparity between what is allowed to be spoken and what is to be believed." (Claire Dannenbaum)

SFAI

feb 21 Thursday

THE DELIRIOUS AROUSAL OF DESTRUCTION, OR: IS THERE A FEMINIST EROTIC ICONOGRAPHY?

A Text/Slide Event by Carolee Schneemann

ARTIST CAROLEE SCHNEEMANN IN PERSON

Carolee Schneemann, internationally known painter, performance artist, filmmaker and writer treats controversial themes such as sexuality, feminist history and the body as a source of knowledge. Her installation *Cyclical Imprints* is included in the S. F. Museum of Modern Art's current exhibit *The Projected Image*. Using her own work as an experiential base, Schneemann will address issues of perception and power, which emerge in sharp contrast to our learned aesthetic, and perform a deconstruction and inversion of the traditional idealized erotic subject/object. Transgressive aspects of the unconscious mind, the body and sexuality will be examined through a wide range of images from Paleolithic shards, Sumerian birth figures, and Victorian Madonnas to contemporary Body Art. Co-sponsored by the Walter/McBean Gallery.

EYE

feb 23 Saturday

CAROLEE SCHNEEMANN: FILMS & VIDEOS

MEDIA ARTIST CAROLEE SCHNEEMANN IN PERSON

Schneemann will present her erotic classic *Fuses* (1965), *Viet Flakes* (1965), and *Plumb Line* (1971); her videotape *Carl Ruggles' Christmas Breakfast* (1966) the installation *Exploded T.V.* (1990), and video portraits of herself by Victoria Vesna, Maria Beatty, and Anna Korotki. "With issues of censorship, privacy, and sexuality dominating the current art scene, Schneemann's films are especially timely and challenging..." (David Schwartz, A.M.M.I.)

SFAI

feb 24 Sunday

AIDS ACTIVIST VIDEO

FILM AND VIDEO MAKERS IN PERSON

TOM KALIN • GREGG BORDOWITZ

Two pretentious fags from New York, Tom Kalin (lyrical filmmaker) and Gregg Bordowitz (didactic videomaker) will present tapes by themselves and others about the AIDS epidemic and have an uproarious cat fight over representational issues such as subjective and objective conditions of struggle, identity politics and collective organization. (T.K./G.B.) Bordowitz and Kalin are prominent activists engaged in the struggle to end government inaction on AIDS.

SFAI

feb 28 Thursday

JAMES SIBLEY WATSON/BARBARA HAMMER

FILM/VIDEO MAKER BARBARA HAMMER IN PERSON

James Sibley Watson was an early experimental filmmaker (*Fall of the House of Usher*, 1929) who also developed moving x-ray photography in the 1950s. Barbara Hammer has unearthed and transformed this breathtaking footage into *Sanctus* (1990), a visual composition with sound by Neil Rolinck. Hammer will also show her video documentary *Dr. Watson's X-Rays* and Watson's own scandalous *Lot In Sodom*, a 1933 expressionistic celebration of Gay sexuality. Total: 68 min.

EYE

mar 2 Saturday

THE NEURASTHENIC VIDEOSCAPES OF TONY OURSLER

VIDEO ARTIST TONY OURSLER IN PERSON

Tony Oursler's widely celebrated videotapes and installations create a bizarre universe, blending childlike props, miniature sets, fragmented body parts and strange optical effects into discontinuous narratives with ominous political and psychological overtones. Tonight's overview of his single-channel tapes includes the recent *Halloweened*, *Tunic (Song for Karen)* with Sonic Youth, and *Kepone Drum*. Cinematheque will co-sponsor Oursler's Installation *Dummies* at The Living Room (861-0567) through March 23.

SFAI

mar 3 Sunday

Cinematograph, Volume 4

ROBBING THE GRAVEYARDS OF HISTORY:

FROM THE POLE TO THE EQUATOR & DISPLACED PERSON

Found footage has never been used so powerfully as when it exposes ideas and cultures of the past. *From the Pole to the Equator* (1987) by Yervant Gianikian and Angela Ricci Lucchi and *Displaced Person* (1981) by Daniel Eisenberg each meditate on the chaos of history and the violence of the 20th century—Italy's colonialism in the early 1900s, the subjugation of Europe by Hitler in 1940. Total: 108 min.

SFAI

mar 7 Thursday

37°49'N/122°22'W, NEW BAY AREA WORK:

STORYTELLING REVISITED

PROGRAM I

New approaches to storytelling with tales stemming from a variety of sources, including dreams, comic strips, creation myths, and psychotherapy. *Mother* by Todd Herman, *Crystal Gaze* by Bernadette Smith, *Automobile Cleanup Expediency* by Azian Nurudin, *Unaccidental Film* by Robert Anbian, *Short of Breath* by Jay Rosenblatt, *Latency* by Robert Fox, *Rose and Rose Elaine* by David Sherman, *Episiotomy* by Scott Stark, *In Her Image* by Dana Moser. Total: 70 min.

EYE

mar 9 Saturday

OPEN SCREENING

Our final Open Screening before the year-end Highlights show in May; all formats of film and video shown on a first-come basis. Free admission.

SFAI

Special time: 7:00 P.M.

mar 10 Sunday

CHINA. THE ARTS — THE PEOPLE, A TRAVEL LOG

BY

ULRIKE OTTINGER

Ulrike Ottinger's films expose the exotic within the everyday, drawing out the "other" within one's self as something to be accepted and celebrated. In 1985 Ottinger traveled to China to find "real exoticism" and produced *China. The Arts — The People...*, a four and a half hour "travelogue" that doesn't translate or mediate difference but rather uses it as a starting point for commonality. Total: 270 min. Co-sponsored with Goethe Institute, as part of the Ottinger Retrospective continuing at the Castro, March 11-14.

SFAI

mar 14 Thursday

LIVING WITH LIMITS: THE ART OF THE CAMERA-ROLL

PROGRAM I

One of cinema's unique qualities is the way that a spatial dimension (length) is transformed into an experiential one (time). Tonight's films embrace the artificial barrier of the manufactured camera roll, exploring intersections between the physical world and human perception. *Morning* by Ernie Gehr, *Soft Rain* by Ken Jacobs, *Short Film Series* by Guy Sherwin, *Vestal Theater* by Helene Kaplan and *Barn Rushes* by Larry Gottheim. Total: 77 min.

EYE

mar 16 Saturday

STORYTELLING REVISITED

New work by Baillie, Grenier, Kobland & Zando

PROGRAM II

Another program of works which approach storytelling in radical new ways. Bruce Baillie's *The P-38 Pilot* follows ramblings of an aging redneck; Ken Kobland's *Foto-Roman*, "a sort of shaggy-dog plot of voyeuristic atmospheres."; Vincent Grenier's *You*, a portrait constructed through fragmented anecdotes and mysterious imagery; Julie Zando's *The Bus Stops Here: 3 Case Histories*, an experimental narrative about two sisters' struggle to represent their own lives. Total: 85 min.

Sanctus HAMMER feb 28

SFAI

mar 17 Sunday

REVISIONARY FILM: AN EVENING WITH P. ADAMS SITNEY

CRITIC/HISTORIAN P. ADAMS SITNEY IN PERSON

P. Adams Sitney, seminal historian and critic of the Avant-garde cinema (*Visionary Film*, *Modernist Montage*) will reflect on his continuing reappraisal of film history and discuss continuity/discontinuity in the ways films and collaborators effect each other. Films: Ian Hugo's *The Bells of Atlantis* starring and narrated by Anais Nin, *Arabesque for Kenneth Anger* by Marie Menken, *Eaux d'Artifice* by Kenneth Anger, *The Dead* by Stan Brakhage and *Apparatus Sum* by Hollis Frampton.

SFAI

mar 21 Thursday

RESURRECTING A TROUBLED PAST: FAMILY PORTRAITS BY ABRAHAM RAVETT

FILMMAKER ABRAHAM RAVETT IN PERSON

Abraham Ravett has created a remarkable body of autobiographical films, using a range of techniques which defy categorization. In tonight's films he contemplates relationships with deceased family members whose lives were shattered by Nazi oppression of the Jews. *Half Sister* (1985) constructs an homage to the sister he never met and *Everything's For You* (1989) deals with his father who survived the Lodz Ghetto and Auschwitz. Total: 80 min.

EYE

mar 23 Saturday

AN AUDIENCE IS REQUIRED

Performance Painting Over Film Projection

FILMMAKER AND PAINTER IN PERSON

DANIEL BARNETT • SEITARO KURODA

Famed Japanese artist Seitaro Kuroda (co-founder of the design firm K2) overpaints a double projection of Daniel Barnett's film *Endless* (premiered at Cinematheque last December) with live jazz and tape sound environment. Media hero for a generation of Japanese illustrators, Kuroda's recent foray into performance painting has brought him to the U.S. for the first time this year. Co-sponsored by Gallery Piazza, Sausalito and Viz Communications, SF.

SFAI

mar 24 Sunday

INK, PIXEL, CUT-OUTS, SPRAY: More Animation

Featuring Larry Jordan's THE VISIBLE COMPENDIUM

Larry Jordan's *The Visible Compendium* (1990, 17 min., premiere) combines subtly transformed engravings into a mystical world rich in associations. Also: Ladislav and Irene Starevitch's classic *Revenge of the Kinematograph Operator*, Rose Bond's cameraless Celtic tale *Cerridwen's Gift*, Doug Haynes' musings on wide-eyed newborns *Common Loss*, Zagreb's existential/romantic *Satiemania*, Larry Cuba's *3/78*, Robert Breer's *T.Z.*, and John Whitney's pioneering *Yantra*. Total: 89 min. Program: E.S. Theise.

SFAI

mar 28 Thursday

OCEAN BEAT: SOUNDVISION BY ANDREJ ZDRAVIC

FILMMAKER/COMPOSER ANDREJ ZDRAVIC IN PERSON

Andrej Zdravic is a master lyricist of the personal cinema, whose portraits are vibrant displays of visual textures and rhythms created by natural events. *Ocean Beat* (1990, 60 min.), the summation of 10 years of work, features an intricate synthesized score Zdravic composed for the film's more than 900 shots. "The ocean fascinates me. Its rhythms and ever-changing moods seem to reflect the breath of inner space." (A.Z.) Presented in conjunction with The Exploratorium's Zdravic Retrospective, March 23 & 24.

SFAI

Special time: 7:30 P.M.

mar 31 Sunday

MONSTROUS CONCEPTIONS: TWO BY LARRY COHEN

IT'S ALIVE! and GOD TOLD ME TO

Larry Cohen is one of the most politically aware, sardonic and resourceful recent low-budget filmmakers, his devastating critiques of American values disguised as off-beat genre films. *It's Alive!* (1973) compassionately inverts traditional family ties as a couple gives birth to a murderous infant; *God Told Me To* (1977) transplants the Messiah to modern-day Manhattan in the form of a wrathful immaculately conceived hippie. Total: 180 min.

ALL SHOWS 8PM • UNLESS OTHERWISE NOTED

ADMISSION • \$5 GENERAL / \$3 STUDENTS W/I.D., SENIORS, DISABLED.

WINTER 1991